

MOVEMENTS for VIDEO, DANCE, and MUSIC

By Meryl Blackman, Peer Bode, and Company

HERBERT F. JOHNSON MUSEUM OF ART APRIL 9, 10, 11, 1976 2:00 P.M.

FREE Approximate running time 45 minutes

BODY MOVEMENTS, LIVE VIDEO DISPLAY

BODY MOVEMENTS, DELAYED VIDEO DISPLAY

LIVE MUSIC

BODY MOVEMENTS, RECORDED PLAYBACK VIDEO DISPLAY

RECORDED PLAYBACK

RECORDED PLAYBACK VIDEO DISPLAY

DELAYED RECORDED PLAYBACK VIDEO DISPLAY

WITH

MERYL BLACKMAN

PEER BODE

CARA BROWNELL

RICH BREWSTER

BILL JONES

DAVID JONES

CHARLIE SELTZER

BOB WARREN

ARNIE ZANE

NEIL ZUSMAN

This performance has been made possible with assistance from:

The Herbert F. Johnson Museum of Art

The Experimental Television Center Ltd., Binghamton,
N.Y. *

Ithaca Video Project *

Cornell University Uris Library Video Center

American Dance Asylum, Binghamton, N.Y. *

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State Council on the Arts.

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David Jones, ETC Electronic Art Systems Designer, for
the design and Rich Brewster for the building of the
"Jones Switcher" without which this performance would
not have been possible.

NOTES

(It is not necessary to read this before viewing this piece)

This performance event is a process piece that exists as an activity in and of itself. It is an energy system at work articulating its mode of being present. It is not involved with narrative form, make believe, glamour, or dramatic psychological meaning. It does project a presence. Although it shuns romance it has an immediacy that produces drama.

This performance event is an opportunity to experience through the interplay of the mediums of video, dance, and music, the tensions which exist between the event and your perception of it. It is an attempt at defining the nature of seeing; what we can and can not see; the dynamic and the elusive. The viewer is an active participant in such a process, simultaneously audience and creator.

Repetition is a device used to create form and content. Repetition can enforce the discreteness of a movement, making it more concrete, more object-like, literally making it easier to see. When repetition is used for durations of time longer than those to which we are accustomed, an experience with new perceptual potentials is made possible.

Con'd.

Using repetition in varied times and spaces, a multi-layering of simple actions is made possible. The relationships that arise from their layering suggest rich speculation, perceptually and conceptually. The ideas of composition and performance come into a new light when considered in terms of such video related terminology as "real", "live", "delayed", and "recorded" time. The knowing of such qualities or events involves the dual process of a perceptual and conceptual act.

One last thought - the present social and political issues of this world in crisis play no direct part in the aesthetic realization and execution of this piece. This piece simply exists to fulfill a human need to experience the dynamic and elusive nature of experience, discovering the world through perceptual and conceptual acts. We affirm the importance of such an activity.

M.B. and P.B.
1976

Program Graphics by Anna Williams